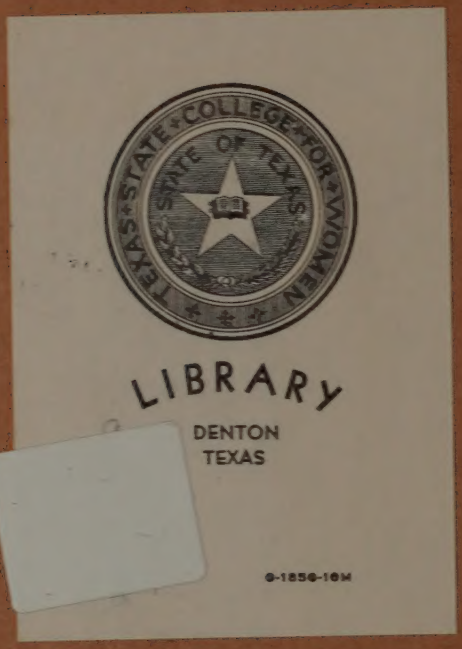
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THE ENCYCLOPÆDIA OF ORNAMENT

ILLUSTRATED BY A SERIES OF FIFTY-THREE PLATES OF IRONWORK, LACEWORK, AND NEEDLEWORK, TAPESTRY, STAINED GLASS, BOOKBINDINGS, TILES, PANELS, SCREENS, ETC.

BY HENRY SHAW, F.S.A.

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PREFACE

BEFORE the appearance of the present work, the object of which is to give a selection of the purest and best specimens of ornament of all kinds and of all ages, many books on the subject of ornament had been given to the public; but, in general, they were either specially restricted to one class or one style, or imperfect as giving faulty or inaccurate examples, or difficult of access to most of those who require them for practical purposes, on account of the expensive form in which they were published. The Author has endeavoured, as far as possible in a work of moderate expense, to remove these difficulties. It has been his study to give faithful representations of authentic models belonging to each particular class of designs, of affording a direct reference to some of the best examples of the several styles and periods, and therefore furnishing hints for a selection of parts which when combined may produce a new arrangement of equal elegance; thus constituting a mass of materials from which the artist or manufacturer may derive a succession of entirely novel designs. Each style has its peculiar character, and this must pervade all fresh combinations to make them pleasing and satisfactory. The ornament of different nations has its distinctive features, and these so vary as to illustrate particular epochs. A knowledge of these necessary points can only be obtained by an opportunity of studying from the original themselves, or from copies drawn with strict adherence to their peculiar characteristics. On this point the Author trusts that the present Collection will be highly conducive to the enlargement of correct taste in all branches of decorative art.

Greece and Rome have left us specimens of foliage in which natural

6 5 5 9

objects have been copied with classical elegance; but in the Middle Ages and Oriental examples we find a profusion of ornamental detail, rich in invention, of a grotesque and fanciful nature. At the period of the Renaissance, the elegant taste of the ancients was blended with mediæval richness and Eastern fancy. We look for the best specimens of painted glass in windows from the twelfth century to the fifteenth; for florid ornamental architecture in buildings of the same period; for carvings and engraved ornaments, bindings of books, jewellery, embroidery, ornamental plate, and furniture, in the sixteenth century. We have elegant and rich designs of drapery during the Middle Ages. Foliage and scroll-work are peculiarly bold and effective in the twelfth and thirteenth centuries; and throughout the fourteenth, fifteenth, and sixteenth centuries, arabesques are abundant.

The present Volume contains Examples of most of these Classes, taken from the period at which each was in its greatest perfection, and the specimens are arranged in chronological order. Architectural Ornaments are given from works of various dates; stained glass from York, Durham, Canterbury, Salisbury, Cologne, Chartres, &c.; painted tiles of the thirteenth and fifteenth centuries, from Westminster, and Great Malvern in Worcestershire; carvings in wood and panels of the fifteenth and sixteenth centuries; rich ironwork of the thirteenth century, from the doors of the church of Nôtre Dame at Paris; ornamental drapery, velvet hangings, etc., from designs of the fifteenth century; lace and needlework of the seventeenth; bindings of books of the sixteenth century; and designs for jewellery, plate, and other ornamental articles, by Hans Holbein and contemporary artists.

To the practical designer, therefore, this work is offered as a useful collection of pure studies of ancient works of art; while the amateur will find in it a correct series of illustration of the progress of ornamental design during a long period of history.

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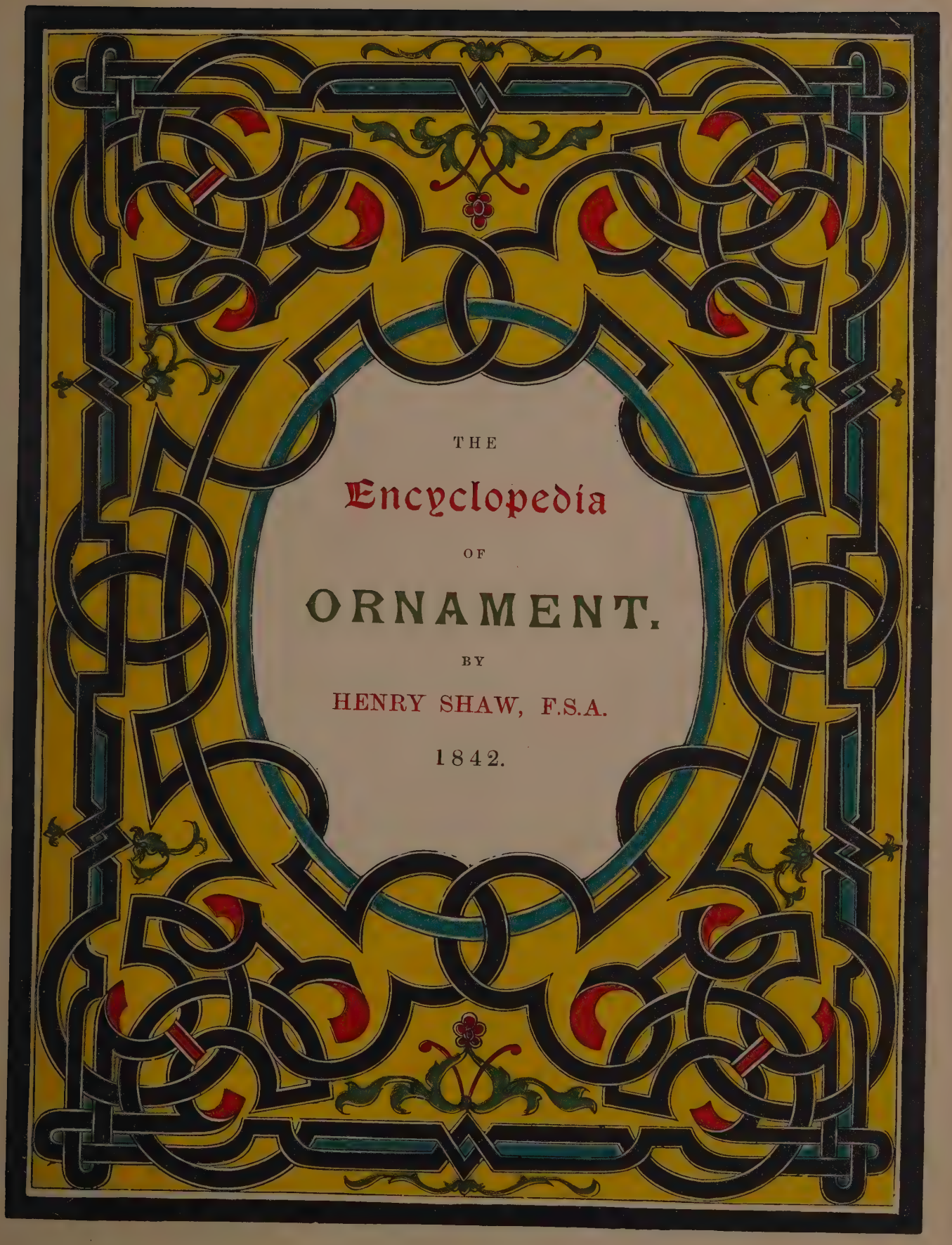
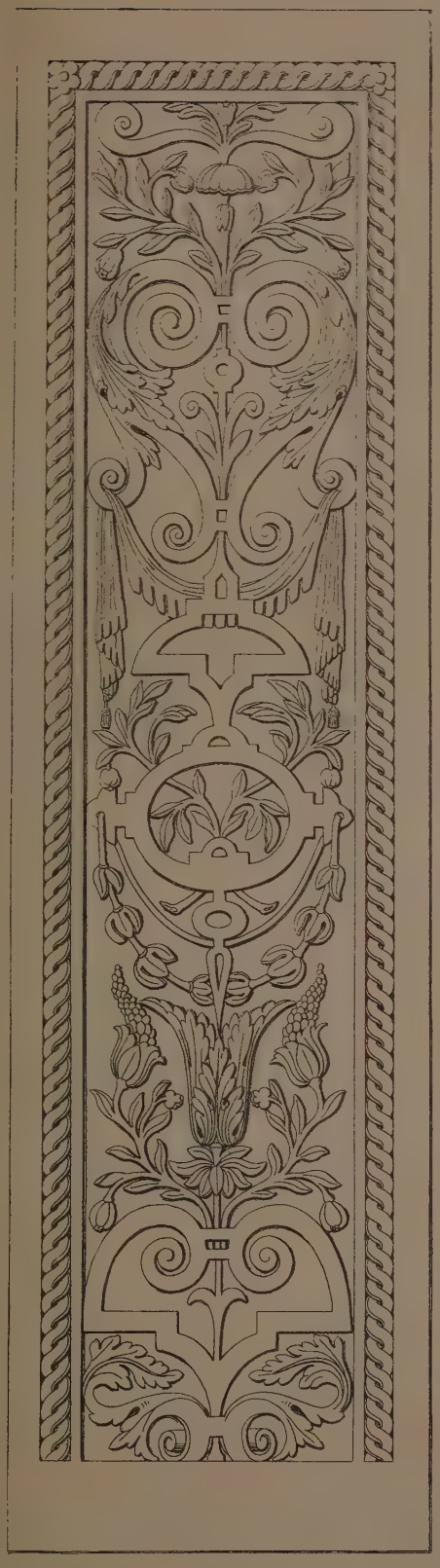

THE
Encyclopedia
OF
ORNAMENT.
BY
HENRY SHAW, F.S.A.
1842.

Date about 1500.

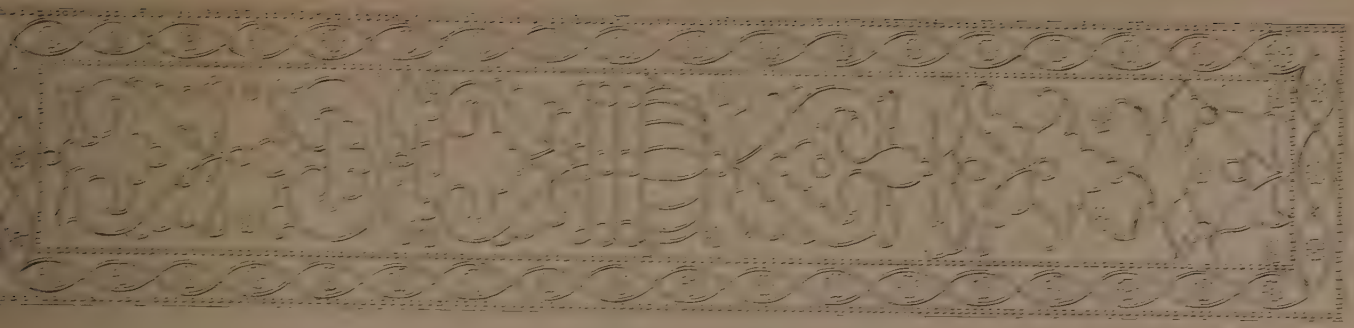
ANTE-PENDIUMS.



ARABESQUE ON THE LINING OF A DOOR.

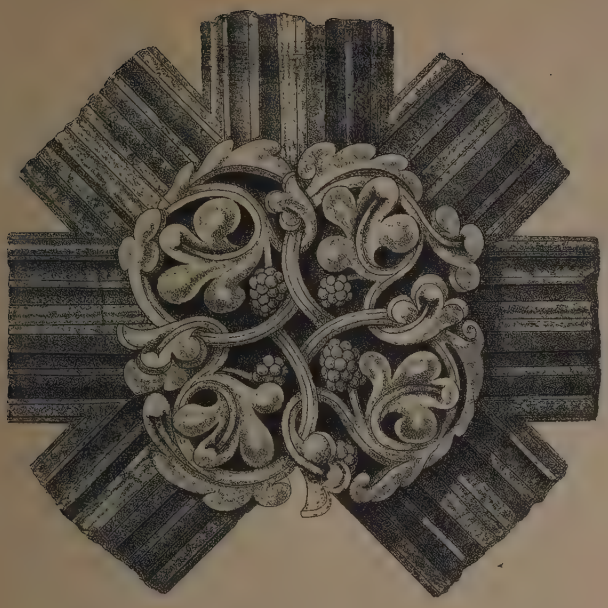
Date, 16th Century.

SPECIMENS OF BINDING.



Date the latter part of the 13th Century.

1



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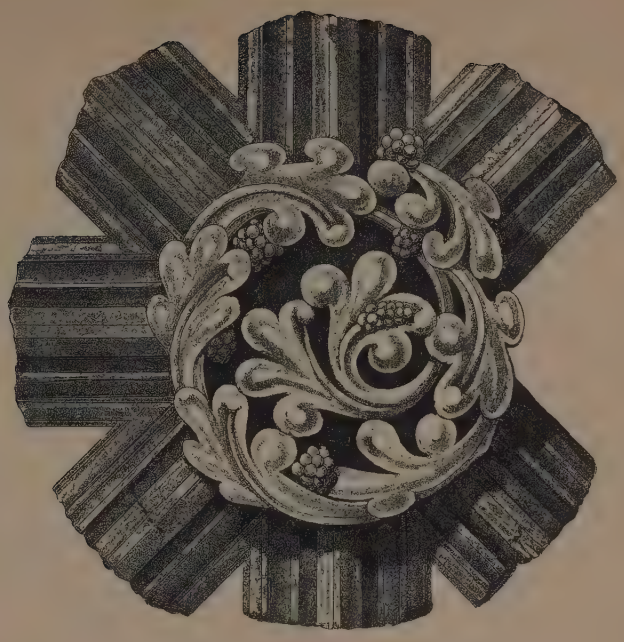


3

4

Section at A.A

Section.

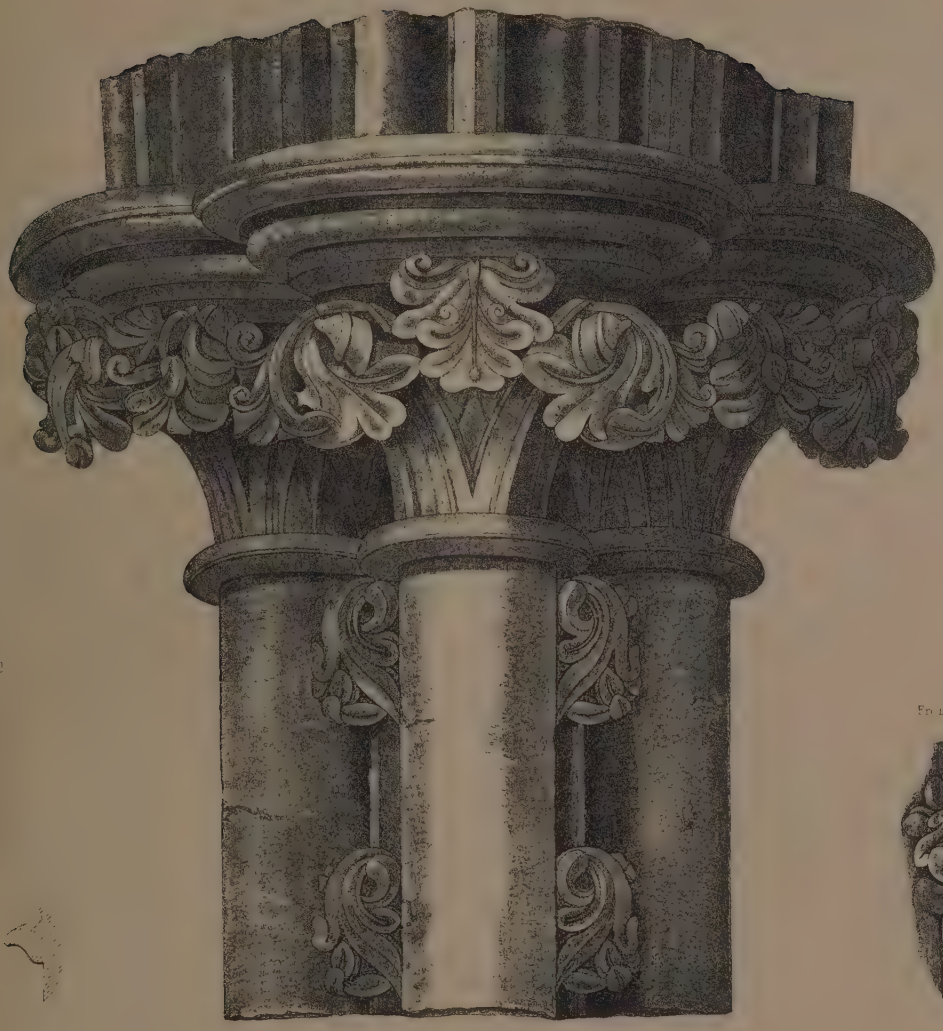
Nos 1, 2, 3, From Southwell Church, Nottinghamshire.

No 4, From the passage leading out of the Cloisters into the Chapter House, Westminster Abbey.

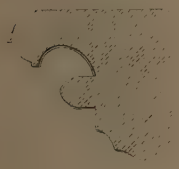
CAPITAL OF PILASTERS IN THE TEMPLE OF ELEUSIS, AT ATHENS.

Drawn by J. H. Shaw

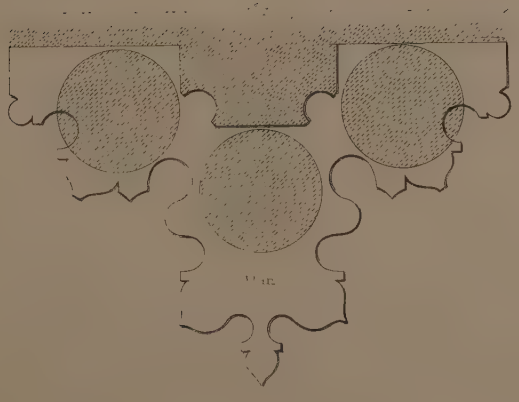
Date the latter part of the 13th Century



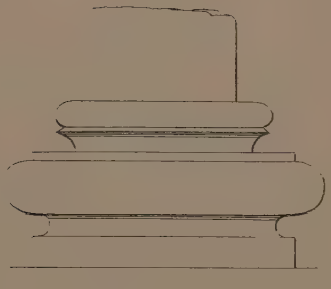
Mouldings of the Capital

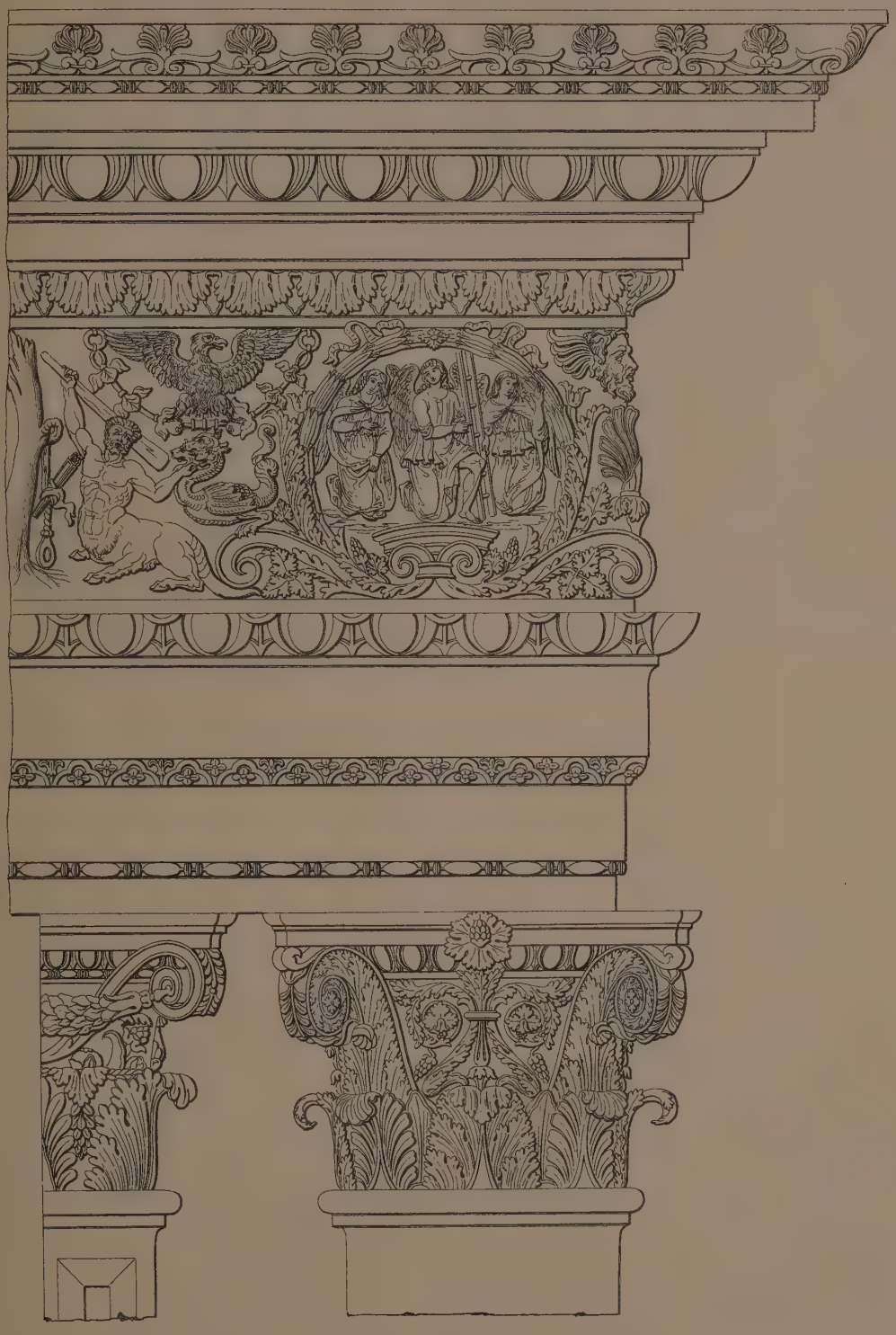


Front of the Flower



From the Lady Chapel Lincoln Cathedral





CAPITALS AND ENTABLATURE IN MARBLE.

from the Facade of the Certosa di Pavia

Date the beginning of the 16th Century

From an Engraving by Israel Van Meeken. Born Died 1503.

SAME SIZE AS THE ORIGINAL IN METAL.

From the Collection of [illegible]

Drawn & Engraved by Henry Shaw

Date the begining of the 16th Century.

DRAPERY

From a Picture in the Louvre.

by Cima da Conegliano.

¼ size.

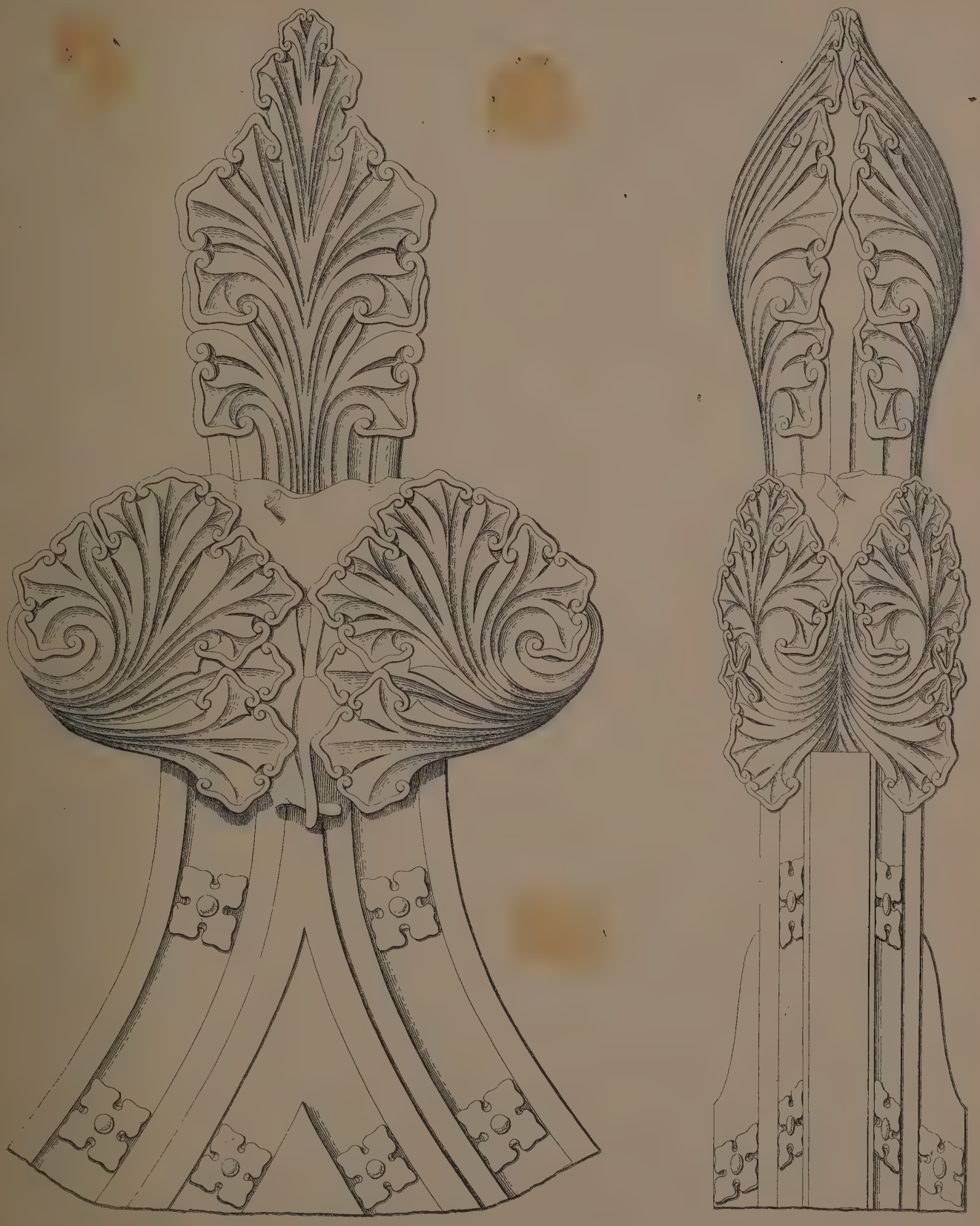
EWER.

From the Collection of Monsr. Trisson Languedor

Date - the beginning of the 17th Century.

J. Green. Imprg. Nicholas Lane, London.

Date the latter part of the 14th Century.



A FINIAL.

From Lincoln Cathedral.

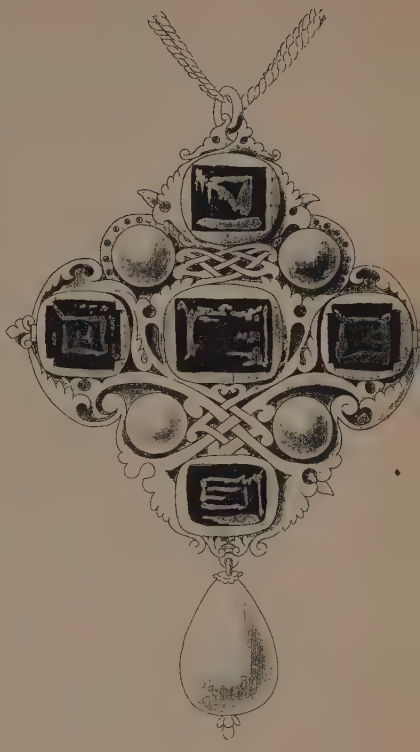
FROM A DRAWING

in a MS. in the British Museum.

Royal M. S. II. I. 4.

Date the beginning of the 16th Century.

Date the time of Henry 8th

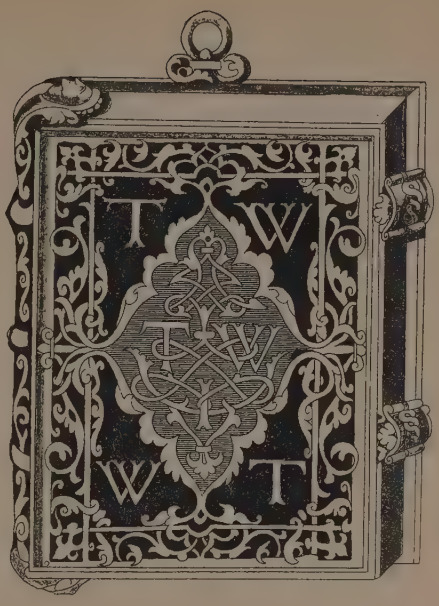


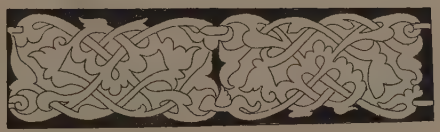
DESIGNS FOR GOLDSMITHS WORK,

by Hans Holbein,

In the British Museum, Additional M.S. 5308.

Date the time of Henry 8th





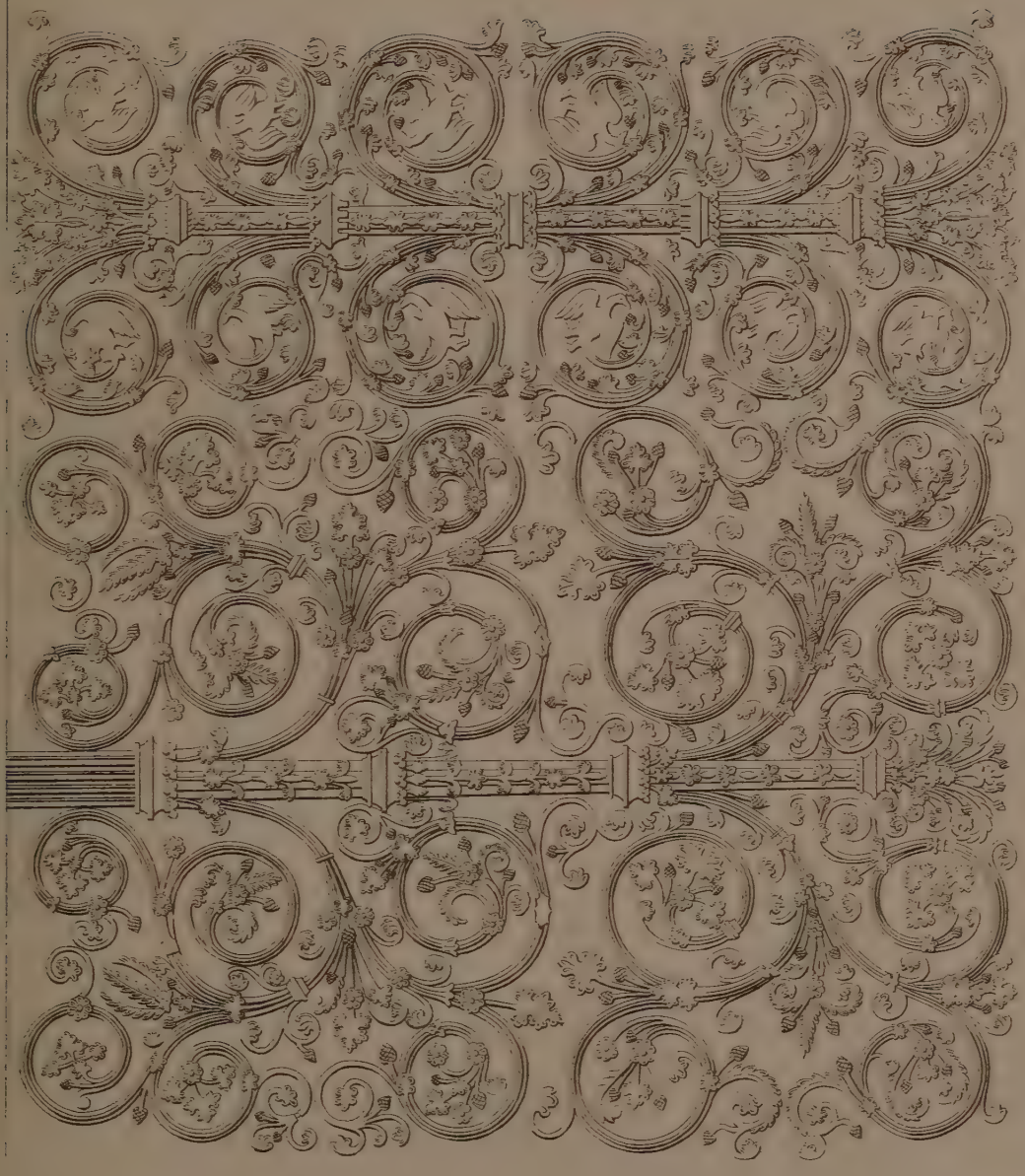
DESIGNS FOR GOLDSMITHS WORK,

by Hans Holbein.

Date, the end of the 16th Century

FROM VELVET HANGINGS,

At Hardwicke Hall Derbyshire



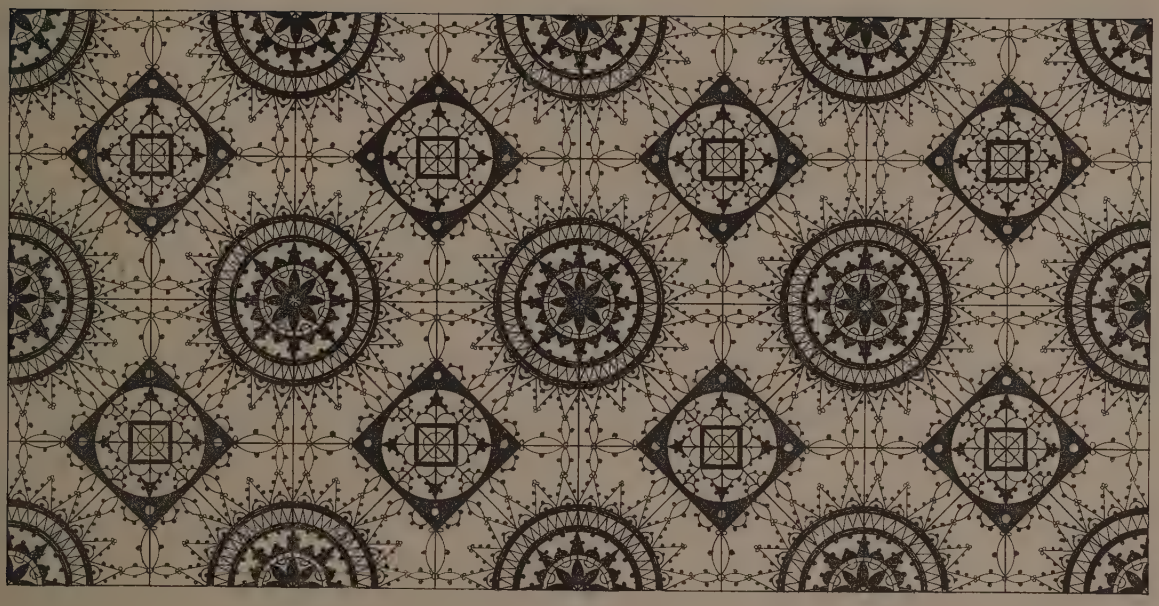
Date 1858.

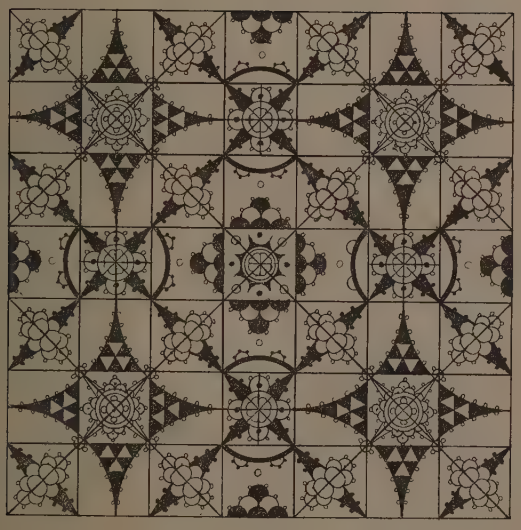
KEY STONE & ORNAMENTS

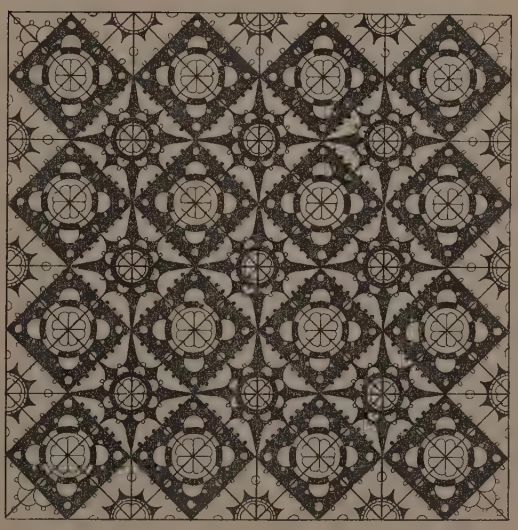
round a Capital in the Church of

Pont de l'arche, Normandy.

Date 1601

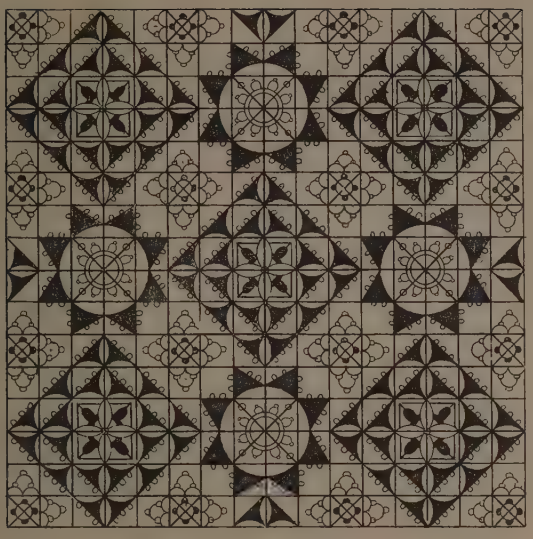


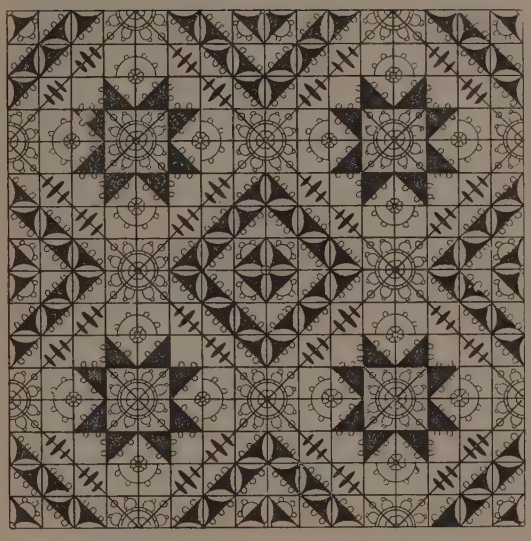


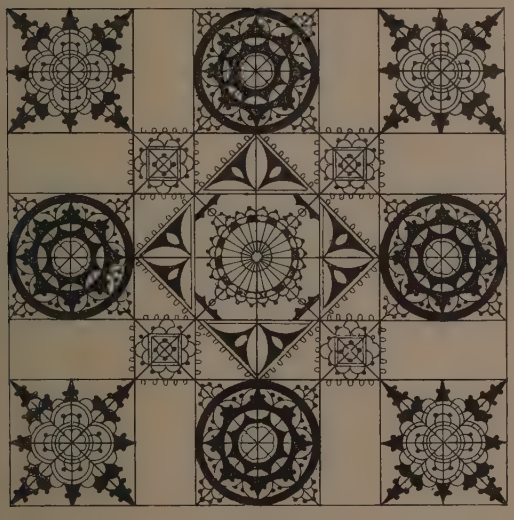


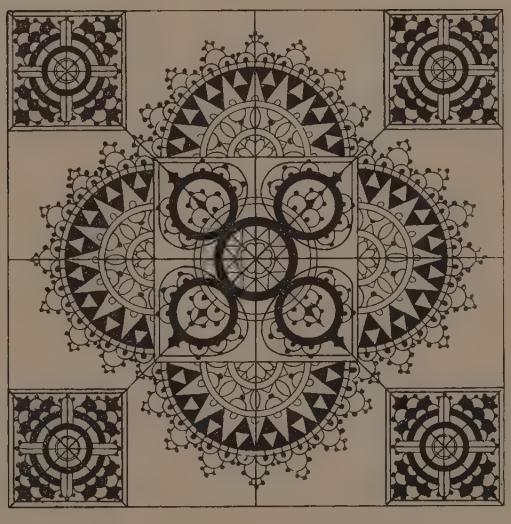
ANCIENT LACE WORK.

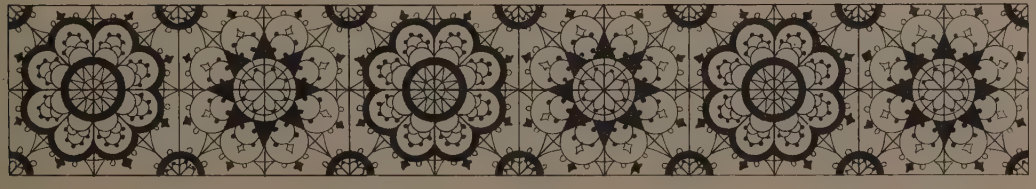
Date 1601









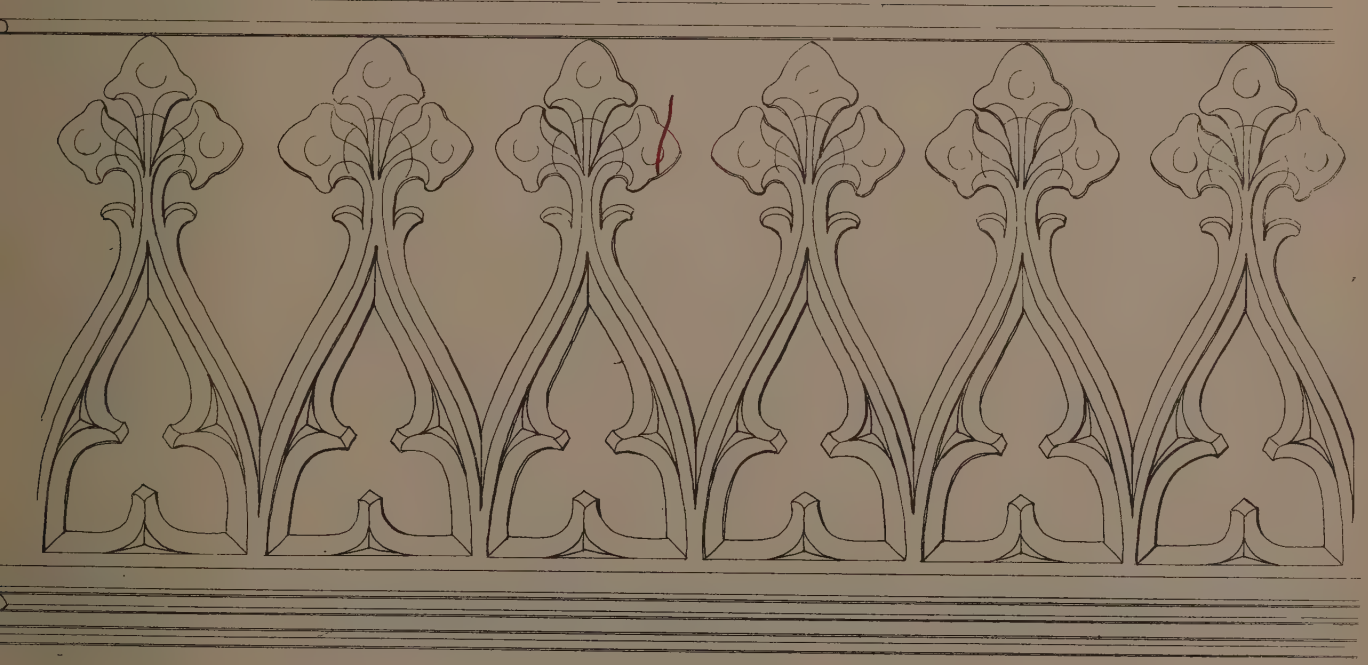


About 1650.

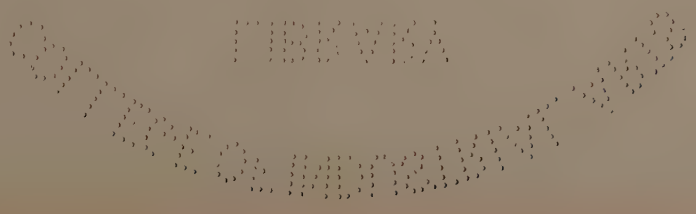
NEEDLEWORK.

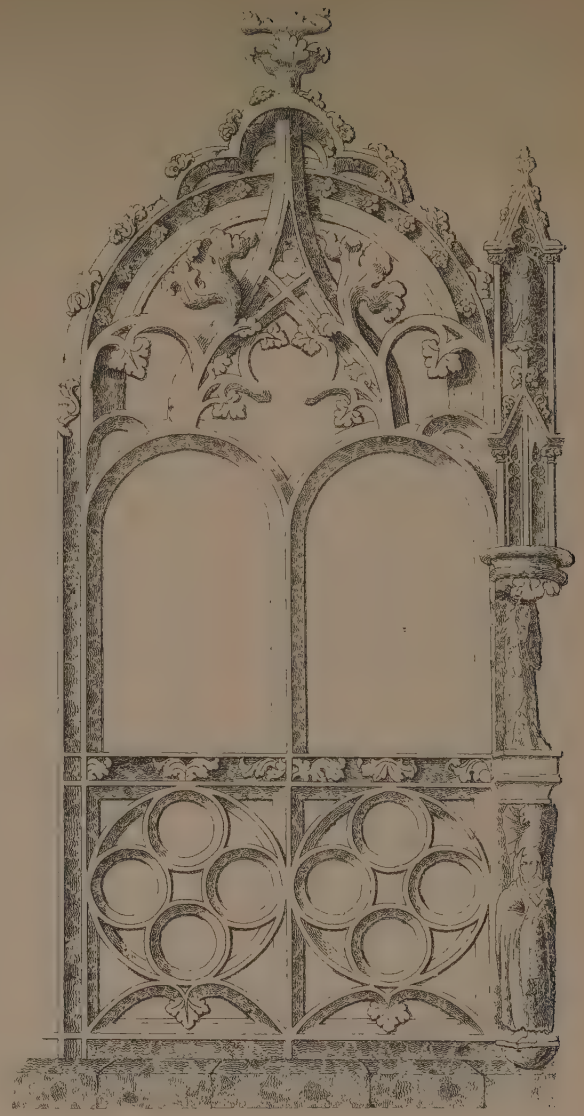
WALL ORNAMENT

on the Tomb of Ibrahim Aga in Cairo



N° 1. From Southwell Church. — 2. From Furnefs Abbey.

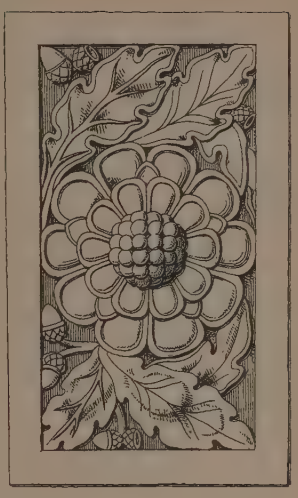




FROM THE ABBEY OF JUMIEGES.

In Normandy

Date the latter part of the 15th Century

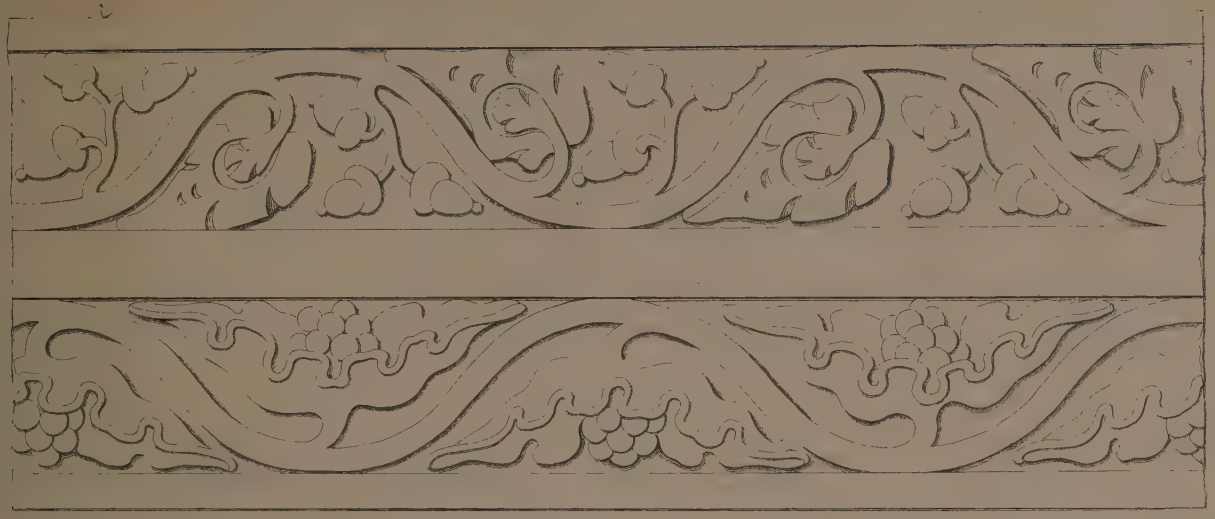


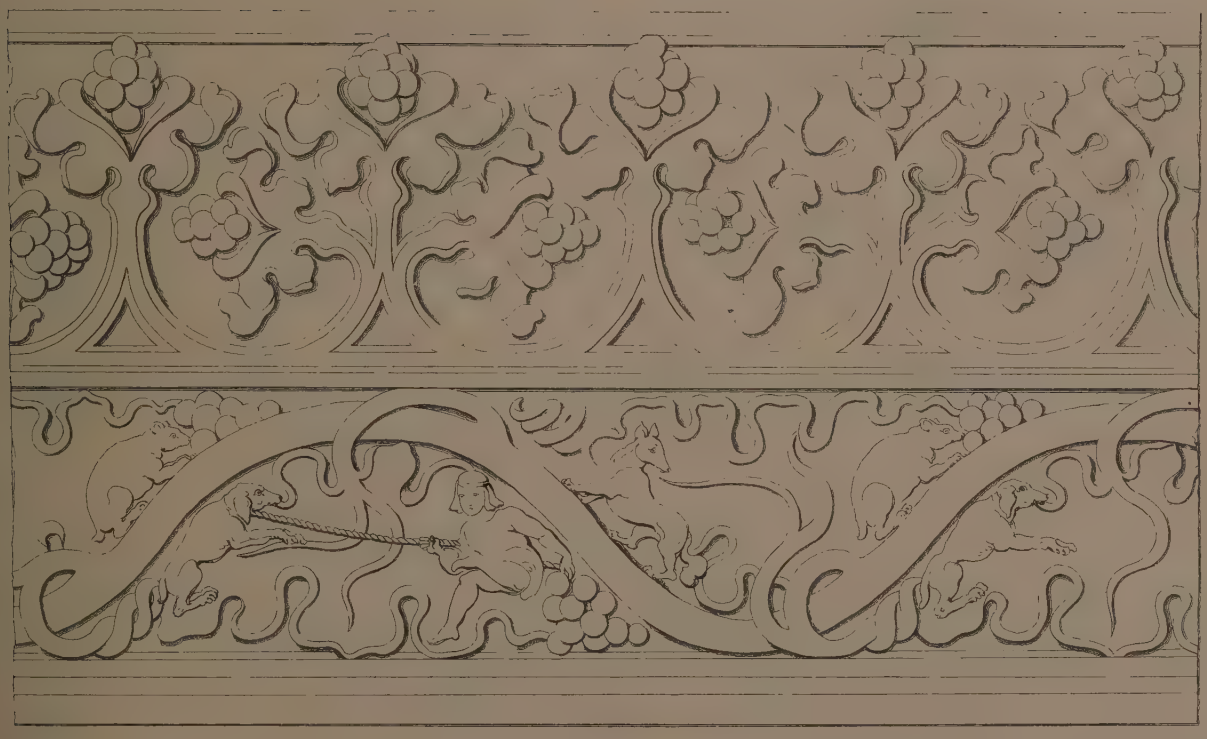
Date. the end of the 15th Century

Centre Panel ¾ full size

Ornaments on the Box containing the Seal of the

Royal Hospital of St. Catherine. Regents Park.





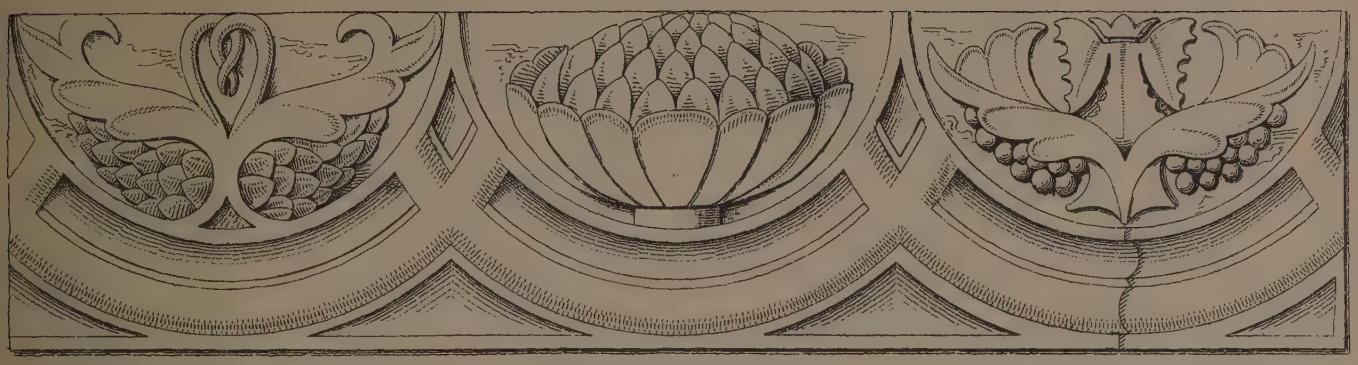
ORNAMENTS ON AN ANCIENT CHAIR,

in S^t Mary's Hall, Coventry

Date the latter part of the 15^th Century.

⅓ full size.

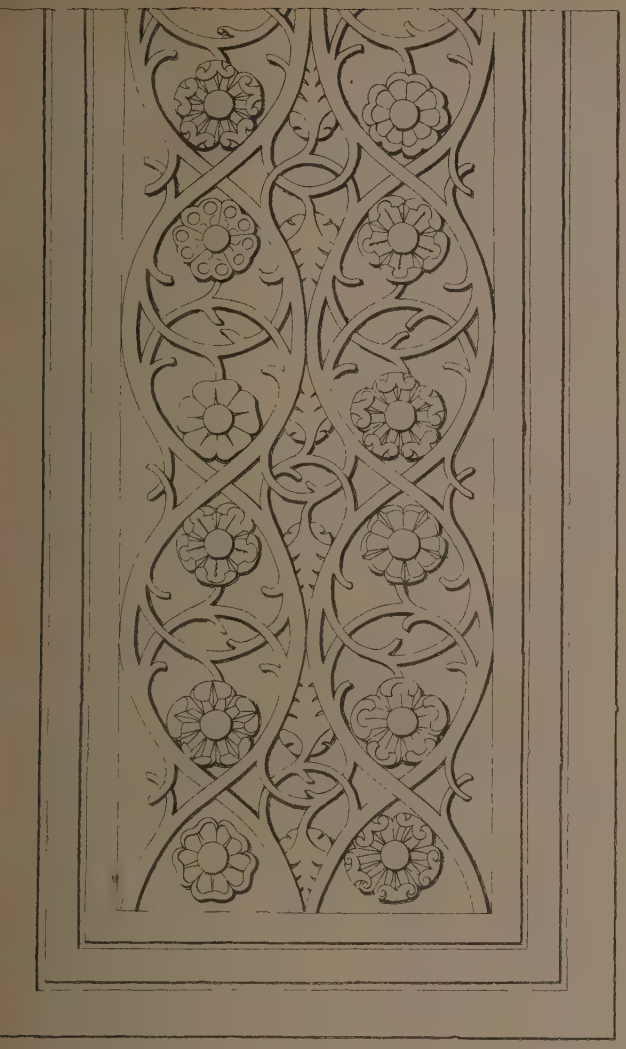
Date the beginning of the 16th Century

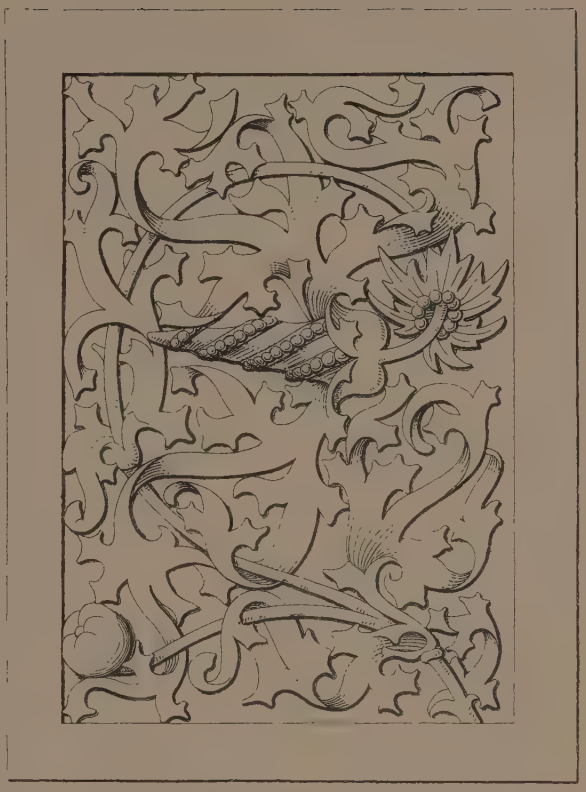


ORNAMENTS CARVED IN WOOD.

Nos 1 & 2 from Hildesheim

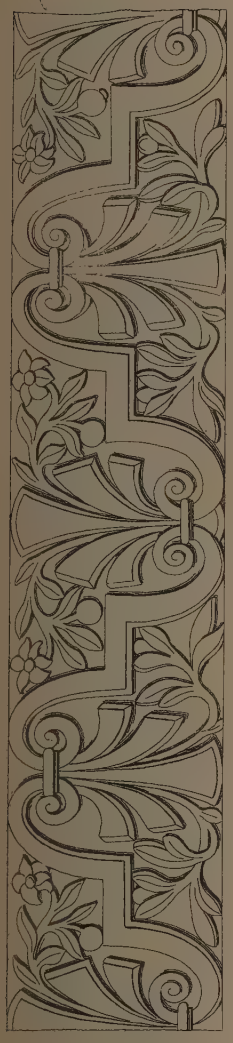
3 & 4 from Salzwedel



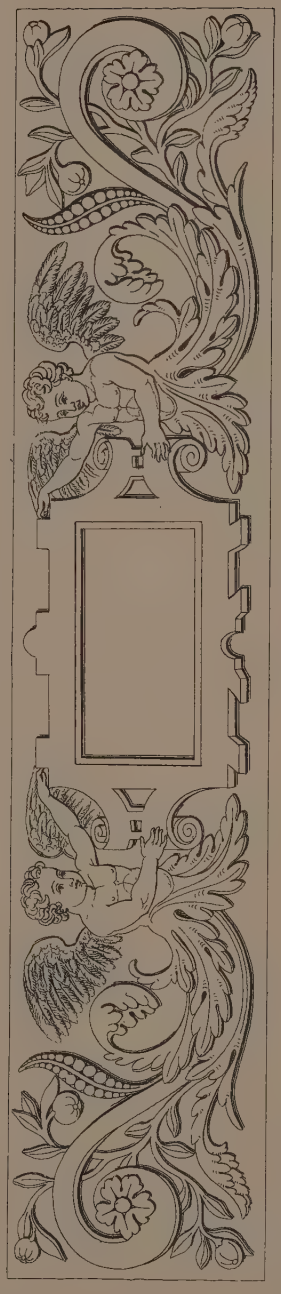


CARVINGS IN WOOD.

Date, the begining of the 16th Century



7

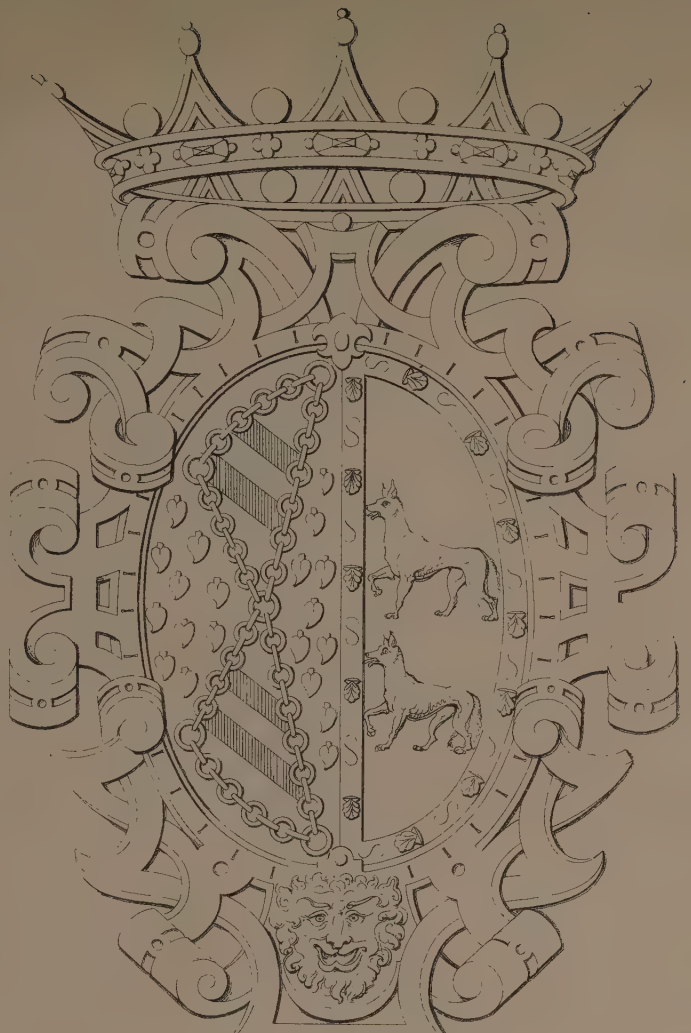


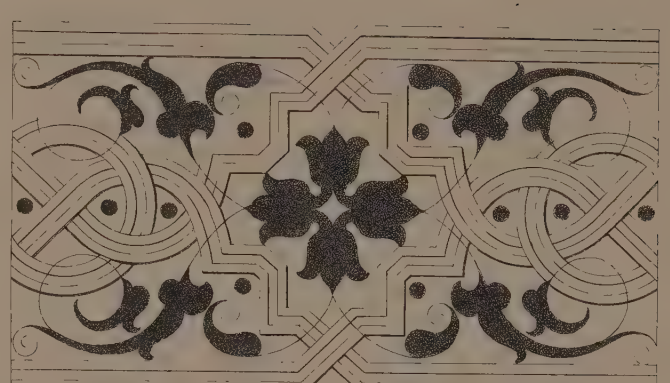
Nos 1 & 2 From the Monuments of Sophia & Maria

Daughters of James 1st who Died in 1606 & 1607

No 3. From the Monument of the Countess of Oxford and Family

Date 1589. All in Westminster Abbey

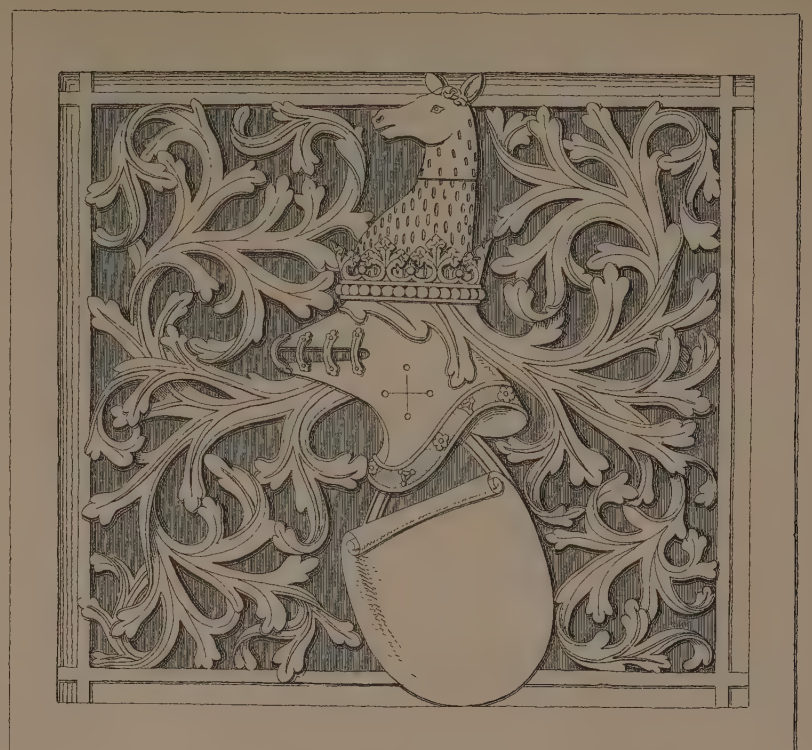




ORNAMENTS,

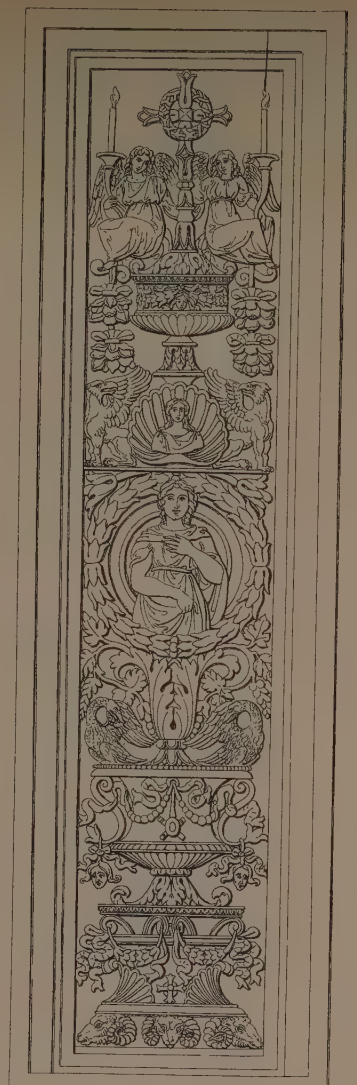
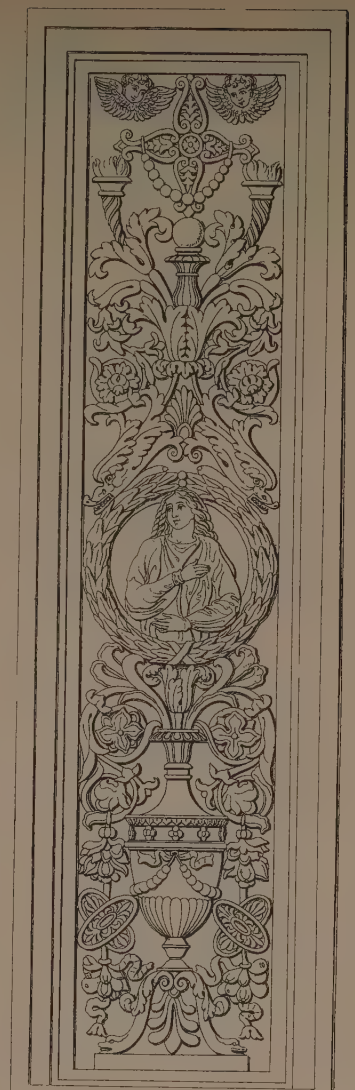
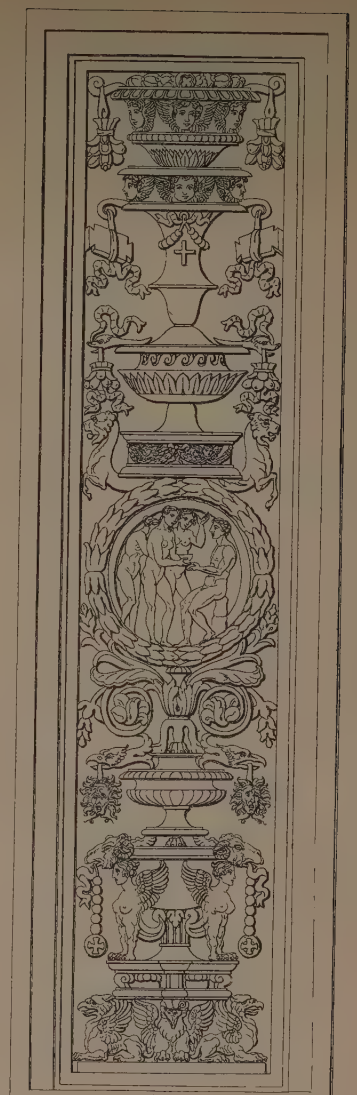
of the beginning of the 17th Century

Date the end of the 15th Century.



HERALDIC PANELS,

In the poſſeſſion of Thos Willement. F.S.A.

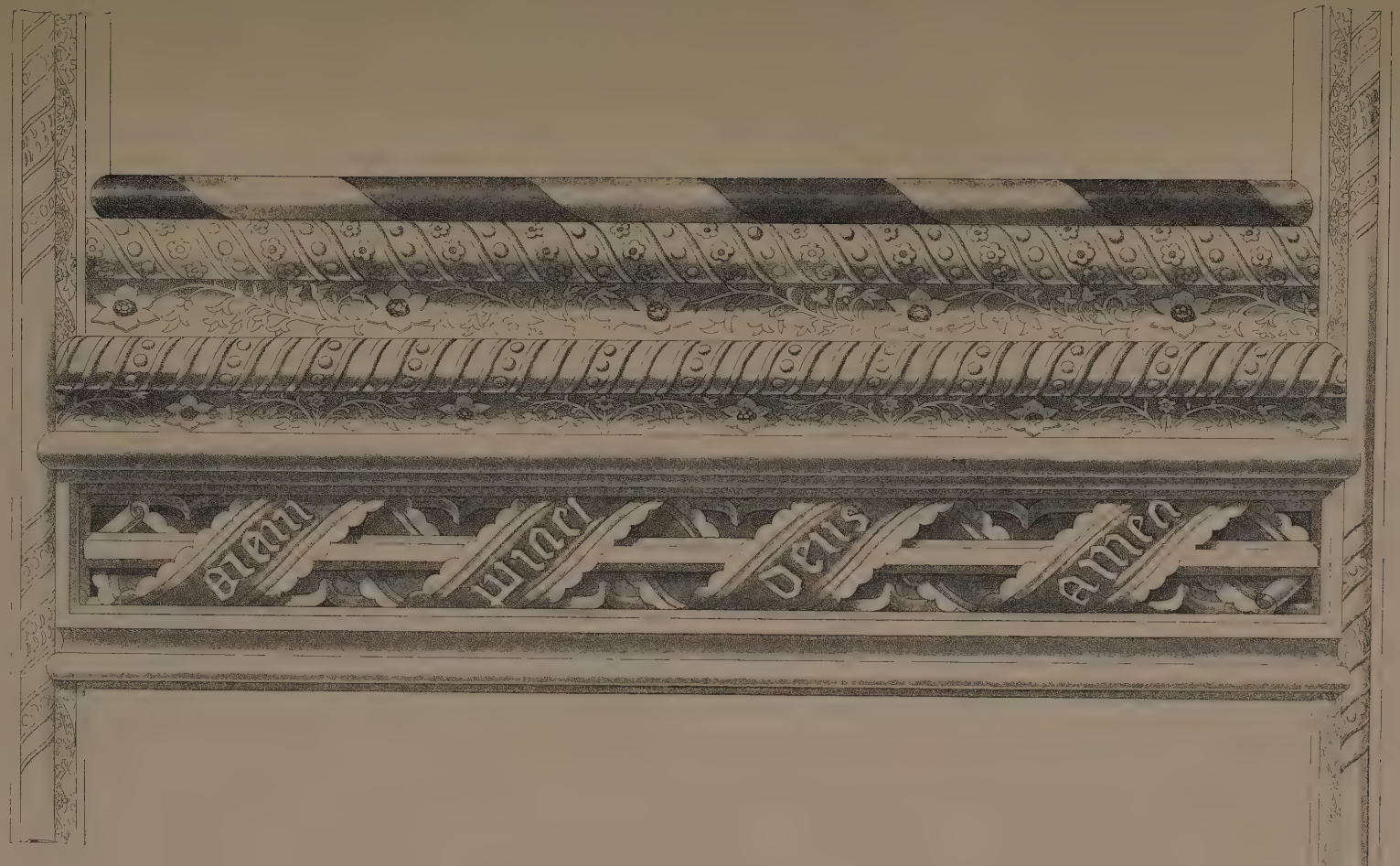
PANNELS IN MARBLE.

From the Facade of the Certosa di Pavia.

beginning of 16th Century

Date, 1472.

FROM AN EARLY GERMAN PICTURE.



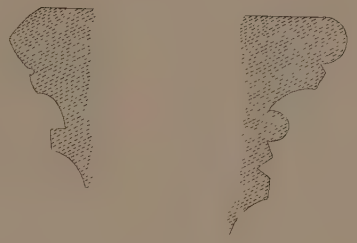
FROM A PAINTED OAK SCREEN,

In Worstead Church Norfolk

Date the beginning of the 16th Century

½ full size

Date the time of Edward 3rd



Sections of Mouldings

PENDANTS

From S^t Stephen's Chapel

¼ full size

Capital developed Royal Abbey of St Denys 11th Century

THREE SIDES OF A PILASTER,

In the Cloister of St Sauveur at Aix, in Provence.

Date the 11th Century.

Date 1637

DESIGNS FOR PLATE,

by Van Swol

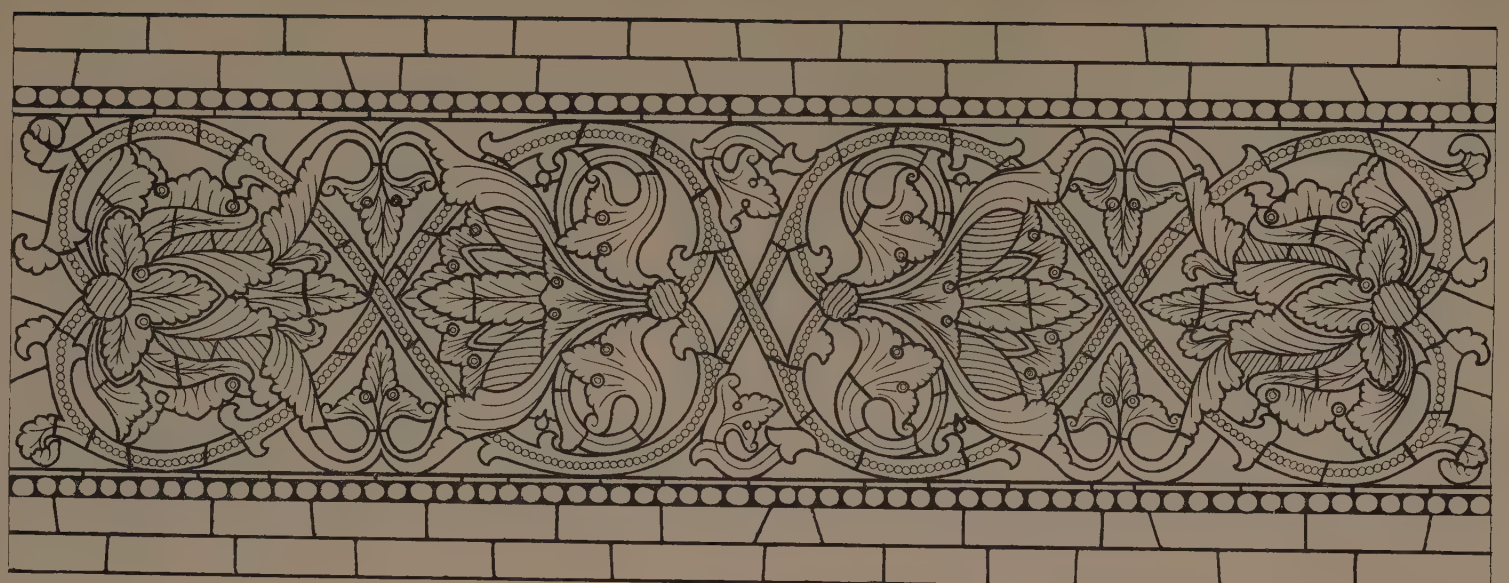
ORDER OF STAINED GLASS

In the Royal Abbey

of St Denys near Paris.

Date towards the

end of the 12th Century



STAINED GLASS,

of the 12th Century

In the Poſſeſſion of T Wilkinſon Eſq F S A

STAINED GLASS.

From Canterbury Cathedral

Date the latter part of the 12th Century

Late the latter part of the th Century

Date the 13th Cent?

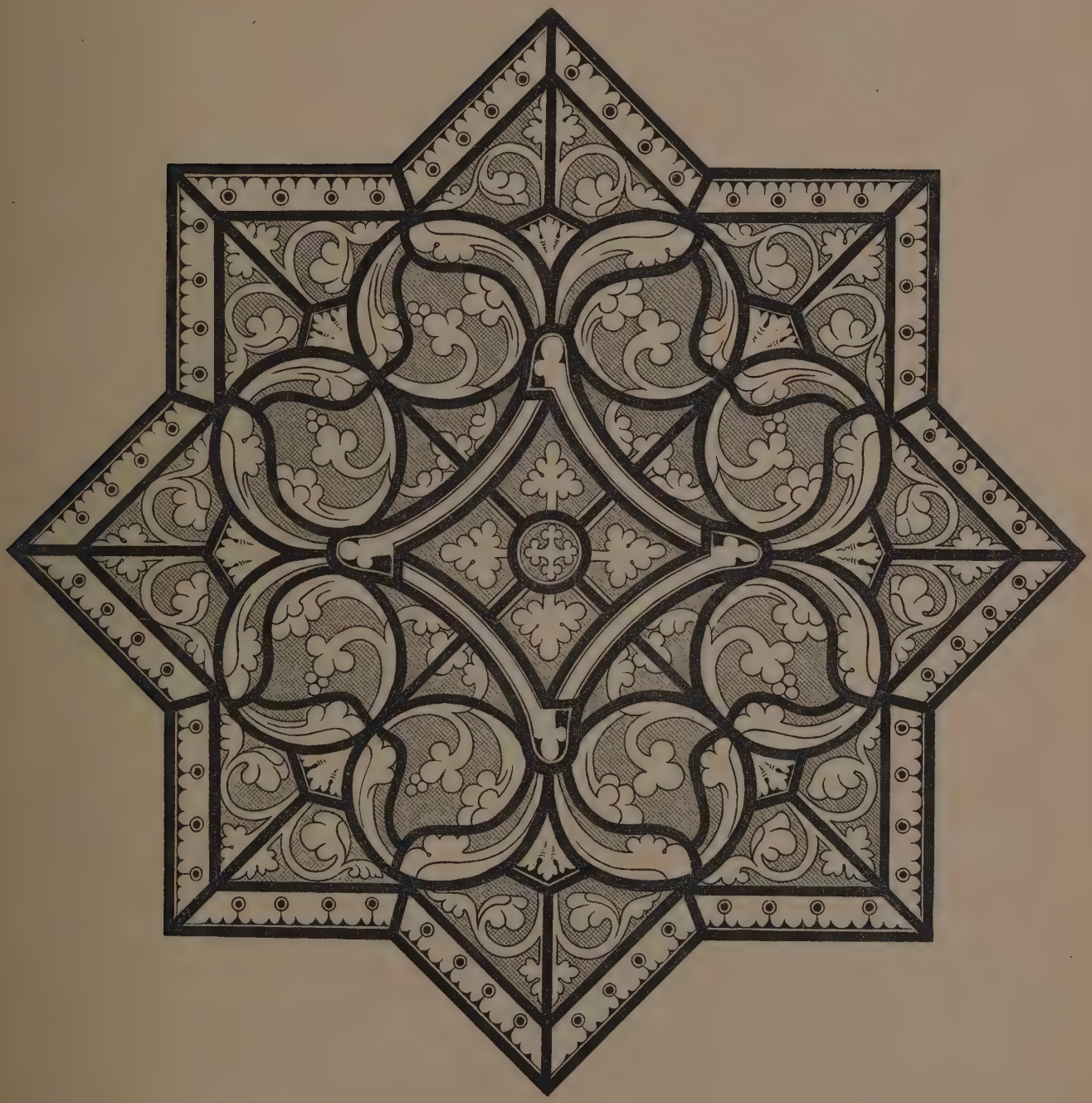
STAINED GLASS.

From Salisbury Cathedral

STAINED GLASS.

From the Chapter House of York Cathedral.

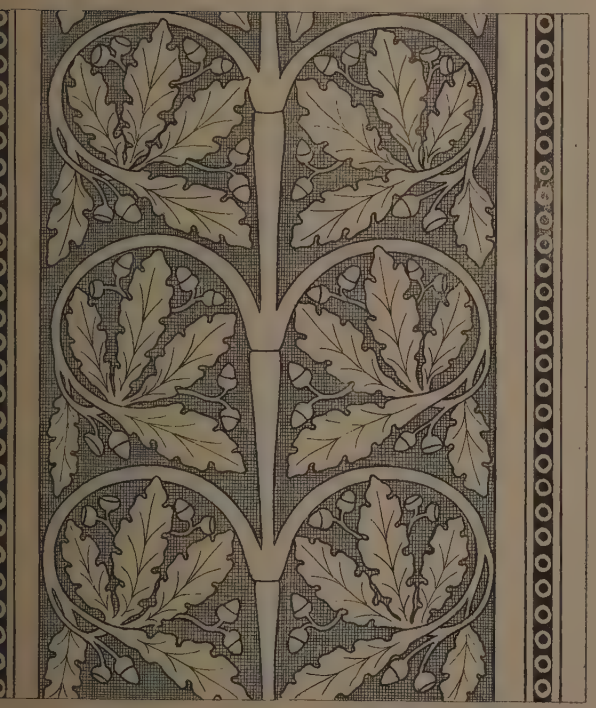
Date the beginning of the 14th Century.



STAINED GLASS.

From Southwell Church, Nottinghamshire.

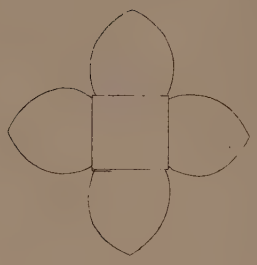
Date the last quarter of the 14th Century



STAINED GLASS.

From the Church of Altenberg, near Cologne

Date the 14th Century.



Plan of the Window.

STAINED GLASS,

From the Sacristy of the Cathedral of Chartres.

H. Shaw.

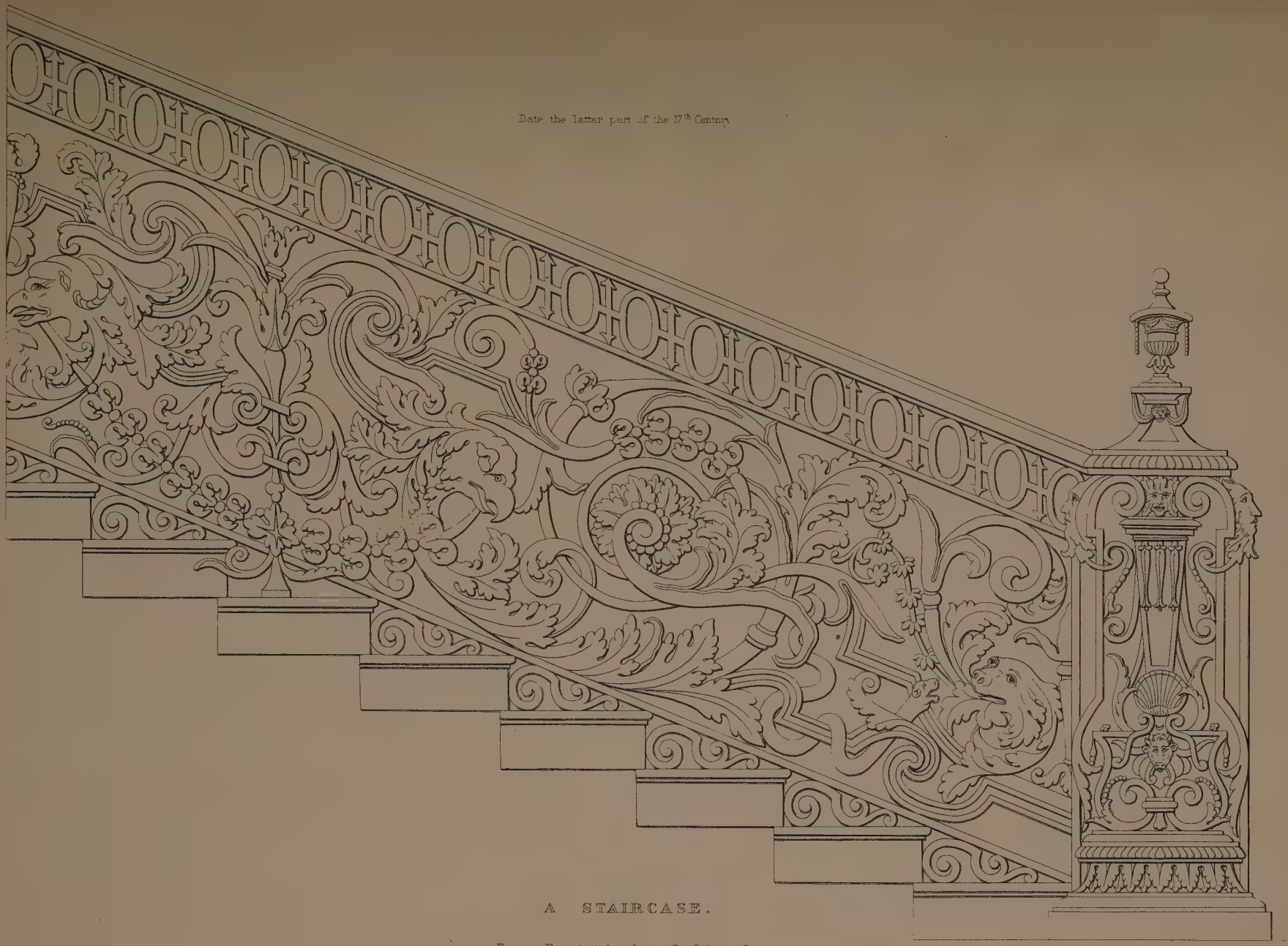
Date the 15th Century

STAINED GLASS.

from the entrance to the Sacristy of the Cathedral of Chartres

H. Shaw

Date the latter part of the 17th Century



A STAIRCASE.

From a Drawing in the poſſeſſion of

C.J. Richardson Esqr. Archt.

A DESIGN FOR TAPESTRY,

From a Drawing in the posfesfsion of

C. J. Richardson Esq^r. Arch^t.

Date, the 13th Century.

PAINTED TILES.

FROM THE CHAPTER HOUSE, WESTMINSTER.

ONE-THIRD FULL SIZE.

PAINTED TILES.

In the Norman Church, Worcestershire.

AINTED TILES.

in St Malvern Church Worcestershire

O8-BZY-177